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especially with designs suggested by the nature of the material, instead of adapting any design to the "dinanderie" purpose.

The Guild of the Community of Paris was governed by four jurymen, two of whom served for two years in rotation. Masters could have two apprentices, who remained for six years. In order to become a master, one must produce a masterpiece. Beside electing the jurymen, the masters elected two additional jurymen who looked after the town and suburbs, and notified the Community of the arrival of traveling or ambulatory "*dinandiers à sifflet*," or "*chauldroniers à sifflet*," so called from the whistle call that heralded their approach.

From the above it will appear that the Bloomfield Moore series of "dinanderie" is decidedly instructive in the illustration which it furnishes of one of the most important of the ancient minor arts.

S. Y. S.



THE LUSTERED TILES OF PERSIA

Pottery and tiles, of an entirely different character from the usual varieties of Persian wares with which we are familiar, have been found in the northwestern part of Persia, in the ruins of some of the older towns. We refer to the stellate and cruciform tiles and more or less complete pieces of pottery, with luster ornamentation, which reveal to a marked extent extraneous influences. These objects come to us with somewhat uncertain pedigree. Their exact *provenance* is more or less problematical. Some believe that they have all been taken from the ruins of a single mosque, while there are others who go so far as to advance the theory that they were made elsewhere and brought into Persia for the embellishment of structures at different points. The first peculiarity of these fabrics which attracts our attention is the prevalence of human forms and figures of animals in the decoration, which are of other than Persian character. The features of the personages represented are frequently of Mongolian cast, while the inscriptions which usually accompany them are either Koranic or poetical. The second characteristic which is noticeable is that these objects are coated with a stanniferous enamel, instead of being glazed with a silico-alkaline glass, in the Persian manner. Those of a century or so later, with golden luster and blue designs, have more or less glass in the enamel, showing a gradual return to the Persian methods.

In the South Kensington Museum may be seen a collection of fragments of bowls and tiles from ancient ruins in Persia. Those with metallic lusters are attributed to Rhages, and belong to an early period, probably the thirteenth and fourteenth centuries of our era. Many of them show Mongolian influence in the heads and costumes, while others are purely Saracenic in spirit and treatment. One of them is a star-shaped tile with Saracenic style of ornament and mock Arabic inscription in golden luster on a blue border. The glaze of all of these fragments contains more or less tin.

Some writers contend that when the nomadic hordes swept through Egypt, Syria, Persia and Asia Minor, and penetrated into Southern Europe, they absorbed the arts of the countries which they conquered. Dr. William C. Prime asserts that "When the Arabs invaded Persia in the seventh century,

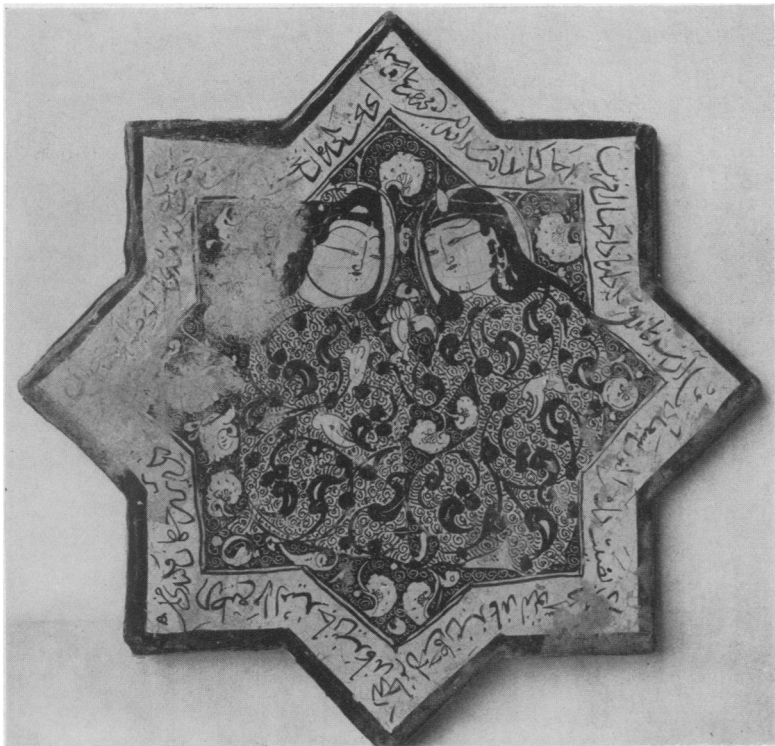


PERSIAN GLASS-GLAZED TILES
From Ardabil and Tabriz
Fifteenth Century



PERSIAN GLASS-GLAZED POTTERY, RUBY LUSTER
Sixteenth Century

they adopted Persian Arts," but he also adds that "The large quantities of fragments of pottery, decorated in gold luster, with ivy leaves and other patterns, which we have found at great depth in the mounds around Cairo, lead to the belief that these wares were made also in Egypt. It is possible that they were made in various other localities, as well as in Spain." Admitting the truth of this latter statement, the inference is unavoidable that the discovery in widely separated localities, of similar pottery, which possesses well-marked character-



SARACENIC TIN-ENAMELED AND LUSTERED TILE

Thirteenth Century

From Northwestern Persia

istics of its own, but of an entirely different nature from the native products of those sections, is almost conclusive evidence that its manufacture was introduced, or that it was brought, by the invaders into the various countries which they overran.

The potters of the East, with the exception of the Arabs, do not at any period appear to have employed tin to glaze their wares. Examples of native pottery with stanniferous enamel from Egypt, Babylonia and Assyria are apparently unknown, notwithstanding the statements of certain writers to the

contrary, and it is now generally admitted that the Saracens were the first potters to employ tin in the glazing of pottery. It is not necessary to concern ourselves here with the consideration of the question as to whether the tin was obtained from Khorasan, or was brought from the mountains of Central Europe, or elsewhere.

The star-shaped tiles with lustered designs have, so far as we know, been found in Persia only in the northwest part, by some attributed to Rhages, to Sultanabad, a short distance to the westward, and to Veramin, some twenty miles distant, which latter town was built after Rhages was destroyed in the thirteenth century, and it is highly probable that similar tiles and pottery continued to be made at Veramin at a somewhat later period. Various dates have been mentioned for the destruction of Rhages and Sultanabad, ranging from 1221 to 1259. Since some of the lustered pieces bear later dates, it is evident that they could not have been made there, but were probably found at Veramin. Those of earlier dates are glazed with glass. Bagdad, the Saracenic capital, fell under Hulagu Khan in 1258. Just what connection this event had with the manufacture of the lustered tiles which we find in Persia has not yet been determined. Bagdad was only some four hundred miles from Rhages, and potters, at the sacking of the former city, could readily have escaped to Northwestern Persia and established their art for a time there.

Sir John Malcolm, in his "History of Persia" (Vol. I, p. 422), states that about the middle of the thirteenth century a hundred families of Chinese artisans and engineers came to Persia with Hulaku Khan, and among these may have been potters or ceramic painters. Some of them, doubtless, drifted to Northern Persia and impressed their mark upon the arts which had been introduced there by the Arab potters. In no other manner can we satisfactorily account for the existence of an exotic art which flourished for a comparatively short time in one part of Persia, surrounded on all sides by an indigenous art of an entirely distinct nature.

At a later period the Chinese influence in Persian art became most pronounced. In the reign of Shah Abbas (1586-1628) Chinese potters were brought into Persia, and the tiles and vases of that period are distinguished by a marked Mongol-Persian style, which is readily recognized. During the seventeenth and eighteenth centuries much of the Persian blue and white pottery continued to reveal the Chinese influence in form and decoration, and many pieces were marked with simulated Chinese characters. The lustered wares continued to be produced to a limited extent, but they had lost much of the Saracenic delicacy of technique, although in the beauty and variety of iridescent coloring they were fully equal to the older wares, but tin no longer entered into the composition of the glaze (see illustration).

While there is no reason to doubt that the lustered pottery and tiles which we are considering have been found in Persia, all evidences point to the fact that they are not of Persian conception. Our belief that tin was never employed as a glaze by the native Persian potters is rather strengthened than weakened by the presence of stanniferous wares which reveal in so unmistakable a manner outside influences, along with the glass-glazed products of very decided Persian character. Among the star-shaped examples we find

representations of antelopes, horses, panthers, hares and other animals, also paintings of plant forms and arabesque traceries, all showing a strong Saracenic influence. The technique of some of these lustered designs bears a striking resemblance to that of the Hispano-Moresco vases and plaques of the fourteenth and fifteenth centuries, and to the lustered pottery found in the rubbish mounds of Fostat near Old Cairo, Egypt, some of which is believed to date back to the eleventh century. Mr. Dikran Khan Kelekian, in his monograph on "The Potteries of Persia," recently published, states that "As far as we have any records, the Fostat potteries antedate the Persian. They were made for the most part, it appears, by Arabian and Syrian workers, who had either emigrated there or been taken prisoners and kept because of their skill to assist the native artists."

The *reflet métallique* and stanniferous enamel reached Europe from the East through the Saracens, who spread westward along the northern coast of Africa into Morocco. Records are not lacking to prove that metallic-lustered pottery was being made in Spain under Moorish influence as early as the twelfth century.

The Moorish potters in Spain developed a new style of ornamentation, in conformity with the requirements of their new environments, resulting in the adoption of the name Hispano-Moresco. While the Arabic traditions were still followed to a great extent, in the continued use of arabesque traceries, stanniferous enamel and metallic lusters, Spanish devices were gradually introduced, such as Christian elements in the decoration, and coats of arms of prominent families, often accompanied by mock Arabic inscriptions. In the famous vase of the Alhambra, made in the fourteenth century, we find the pure Saracenic technique. In the large plaques of a century or so later we recognize the combined Moorish and Spanish styles of treatment. The star-shaped and cruciform tiles were used in Spain and continued to be made there until recent years. These forms are of Saracenic origin, and are found engraved in the ornamentation of the hilt and scabbard of the fifteenth century sword owned by Boabdil, the last of the Moorish kings of Granada. This interesting relic, which is in the Villaseca collection in Madrid, is figured in the South Kensington Handbook on "*The Industrial Arts of Spain*, by Juan F. Riaño." The same eight-pointed star design, with carved arabesques in relief, is found on the sides of the wooden pulpit erected in the year 1296 in the mosque of Ibn-Tulun, for the Mameluke Sultan Lagin. Some of these carved panels are in the South Kensington Museum. They are good examples of Saracenic art of the thirteenth century in Egypt. Lustered tiles of the same form, from Valencia, showing Arab influence, were used in the cupola of the Convent of the Conception, at Toledo, Spain, which was built in the fifteenth century. Some of these bear the letters I. H. S. in luster.

The Pennsylvania Museum has recently come into possession of a rare example of these lustered tiles. It is in the form of an eight-pointed star and measures twelve and a half inches in diameter. The design, painted in brownish-golden luster, consists of two human figures, of the broad Mongolian face type. The tiara (*sorgoudg*) or insignia of sovereignty, on the head of the one to the right, would seem to indicate a royal personage. The inscription,

in Persian, which extends entirely around the pointed margin, is probably part of a love poem, but it has not yet been translated. When we compare this example with the early glass-glazed tiles found at Ardabil, Tabriz and on other Persian sites (see illustration), we are unable to discover any single point of resemblance, either in composition or technique.

This tile (which is shown in the third illustration), is a representative example of the Arab-Mongolian type. It is Perso-Islamic rather than pure Iranian. The white stanniferous enamel is thick and heavy. The superimposed luster is identical with that which is found on some of the large Hispano-Moresco plaques. It is of brownish yellow tone, but when viewed at an angle it changes to a bluish violet, of the same quality as that of the madreperla lusters of Valencia, which were introduced later into Italy by the Moors. We are therefore forced to the conclusion that these star-shaped tiles were made under Saracenic influence, modified to some extent by the introduction of Mongolian technique, as exhibited in the paintings. The glaze and luster were purely Saracenic, since neither tin enamel nor luster produced from silver and copper was used in China. Moreover, we do not find in the potteries of Rakka (Syria), Rhodes, Anatolia, Damascus or Turkey, all of which reveal a strong Persian character, any indications of the use of tin glaze or metallic lusters. This negative evidence goes far to prove that stanniferous enamel and iridescent decorations did not originate with the Persian potters. Had they been employed generally in Persia they would undoubtedly have reappeared in the imitative pottery of these more recent centres.

In view of these facts we are forced to class these early lustered wares as Saracenic, and, although they come from Persia, we are strongly inclined to group them with the Hispano-Moresco pottery, to which they bear a stronger resemblance than they do to any of the recognized wares of purely Persian origin.

There is in the Boston Museum of Fine Arts a representative collection of tiles and pottery of this character, one of which bears the date 657 of the Hegira, which corresponds with the year 1259 A. D. The painting of the two figures in this example shows many points of similarity with that of the tile in this Museum.

A small lustered dish in the Boston Museum shows grotesque animals painted in the broad border, and a cranelike bird in the centre. Dr. F. R. Martin gives an illustration of this piece in his great work on Oriental Carpets, and states that it came from Sultanieh. He dates it at about 1300 A. D. But the finest example of this class which has yet come to light is a superb dish, measuring nineteen and a half inches in diameter, which has recently been acquired by the Boston Museum. This bowl is decorated with a central medallion encircled by six smaller ones, each containing a seated figure. An outer circle of medallions contains the signs of the zodiac, while the border is composed of a procession of figures seated on tigers and leopards. The decoration is entirely in pale golden luster. This piece is attributed to Sultanabad and to the thirteenth century. It is glazed with tin and belongs to the same class as the eight-pointed and cruciform lustered tiles. E. A. B.